

SOME EASTER FASHIONS.

A Paris Letter Tells of Some New Gowns.

THE BLOUSE REFUSES TO BE ROUTED.

Women Cling Tenaciously to the Comfortable Old and Fancy Waist.

Each one of the great dressmakers has his hobby, as thus Doucet and Paquin adore godet skirts, which are detested by Felix, and these workroom quarrels may turn one's ideas topsy-turvy as to what is the fashion and what is not. It is, therefore, a relief when all hands are agreed on something, as they notably are now as the blouse. The efforts have been tremendous to get rid of the blouse, but it would not go. There is somewhere in this matter a psychology that the reader may be pleased to work out. The blouse makes a part of all the new gowns. It fits with most dressmakers down close to the figure behind, and is full and bouffant in front, and to make the waist long may fall down through the middle entirely over the belt. It is made with a yoke, or it is made double breasted, or it is open down the front over a gilet, the latter in combination with a linen flange collar, and a tie being the choice of the moment with women that are chic; it is trimmed up and down, and it is trimmed across, according to the figure or to the design of the skirt; it may have over it a bolero, and these are shorter than they were and are sometimes no more than yokes, or it may have drape, and this only a bolero made long so as to go with a narrow belt, with there is a very general return. It is carried out in burlesque, it is carried out in lace; it is worn at morning, noon and night, and on the subject of blouses this is the first and last and all there is to be said.

A novelty in material accepted by all hands is taffeta covered with a coarse square meshed canvas made specially for the purpose and introduced last winter for ball gowns. The canvas is neutral; that is to say, it is black, white or tawny color, and its mission is to tone down and shadow the color beneath and to furnish a ground of cross threads, on which designs of lace or embroidery are applied. It is the method of fancy work applied to dress.

A NEW SKIRT. Taffeta silks are made with the skirt gored or in "sun" plaits according to the design, trimmed with pink ruffles or ruffles or velvet ribbon or appliques. A great many, perhaps the larger number, are plain. The "sun" skirt is one of the principal recent discoveries. It is made as follows, and the reader will see that it has no relation to the ordinary accordion or side-plaited skirt or to any other skirt that was ever heard of in christendom before. Sew together enough breadths of the material to form a square twice the length that the skirt is to be and a little more; that is to say, if the skirt should have forty-two inches in length when made, make the piece 100 inches square. Now, if with the finger and thumb you take hold of this piece at the center and draw it through the thumb and finger of the other hand, you will have an indication in gathers of what this skirt is when it is plaited. The plaits begin at the center and rays out; they begin at nothing and widen. This plaiting is done on a machine, and after it is done the center is cut out and the edges are rounded off to suit the individual figure. This skirt, as will be seen, can not be used for all patterns, notably for styles and for those that have an up and down.

While on the subject of skirts, it will be useful to say that the best practice now in making a skirt with godets is to fit the skirt to the figure by the widest part of the hips, and from thence down let it widen into as many or as few godets as are wanted, and from thence up to the belt let the slight fullness be fitted with gathers, or with fine tucks, running up and down, or be shirred up and down, with one or more cords running round. All these methods of arranging the top are in use for this material. It goes without saying that the lining is separate from the outside, and gored smoothly round the belt.

SOME MODEL GOWNS. A gown of plain taffeta, in blue and green, covered with black canvas, has a double-breasted blouse with a ruffle of the plaid set down the edge of the side, beginning wide at the top and narrowing to nothing part way down. A ruffle of plaid stands at the neck round the back, and a narrow twist of velvet in assorted colors forms the belt. Nothing else, no trimming, no lace, no ribbon, no anything, except the color through the cross hatch being quite decoration enough.

Another plaid, in lighter gay tones, covered with twine color, has the front of the skirt and the top of the blouse embroidered with regular patterns of twine colored lace applied on and the canvas cut out underneath, which, however, it is bringing coils to Newcomb. To place these detached pieces of lace effectively is an art.

A gown of myrtle green, covered with black canvas, is trimmed with black velvet ribbon. The skirt has three clusters of hands in velvet of graduated widths, each cluster beginning with a velvet ruche, the whole extending two-thirds of the way up to the belt. The blouse of the taffeta has the canvas cut out to form a low-necked effect, with a sort of yoke collar

PETTY MONOGRAPH FANCY WORK. St. James' Gazette. The industrious housewife may add many covetable knickknacks to her house by means of her needle. The ribbon embroidery applies most successfully to satin photograph frames and many other purposes. Among the revivals of old fashions is the hassock which, covered with thick cloth in a brown or red tone, is embroidered with bold dolphins in yellow silk, thick button-holing outlining the edge of the hassock. Sometimes the dolphin is replaced by V. R. I. and the date of this all eventful year. Small memorandum slates covered with Holland embroidery, with the owner's monogram are a useful adjunct to the writing table, and pretty open envelope cases are made of cardboard covered with brocade and bound with gold galon. A useful traveling cushion can be covered with any material unobtruded with the name, having a cord handle and a pocket. It holds newspapers and books. Spangles are turned to the very best account in the griffins and birds' heads of the color of ducks hunting. All skin diseases, rheumatism, etc., cured by our hot mineral water baths. Indigestion, indigestion, liver and kidney troubles cured by our mineral waters. Try Hotel rates, 50c and 75c per week. Plunge baths, 20 cents; hot mineral baths, 25 cents; hot mineral mud baths, 50 cents. The Sour Lake Co., Sour Lake, Texas.

Now open for the season of 1897. The accommodations are better than ever before. Good clean rooms, excellent table and well kept baths. Good fishing and hunting. All skin diseases, rheumatism, etc., cured by our hot mineral water baths. Indigestion, indigestion, liver and kidney troubles cured by our mineral waters. Try Hotel rates, 50c and 75c per week. Plunge baths, 20 cents; hot mineral baths, 25 cents; hot mineral mud baths, 50 cents. The Sour Lake Co., Sour Lake, Texas.

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"Irish Poplin has a Sheen that Makes it the Ideal for Wedding Gowns."



"No one can tell Satin-Faced Ladies' Cloth from Heavy Satin."

above and the two joined over the silk with a lattice work of velvet.

Some novel effects of trimming are got with this canvas, as, for example, a black satin gown has the front breadth trimmed with a green ribbon covered with black canvas. The ribbon is five inches wide; it runs across near the bottom, folds over and makes a diagonal running part way up to the belt in a graceful twisted curve, with the end cut into two long points. It is then covered with the canvas and edged all round with narrow embroidery. This is one of Felix's designs.

In the 50s they were flounced skirts, and, as I have said here before, they may wear them again, though the matter is problematical still up to this date.

Come now to the silks made up by themselves. One of gray and black stripes has three ruffles on the skirt, made the straight way of the cloth, pinked at the gathered, and each one headed by a band of embroidery in black, white and silver, heading that may be replaced by a ruche made of plain black and plain white silk put together. The blouse is open down the front over a gilet of white organdie, barred with mauve, and each side of the opening is edged with a pinked ruffle, headed to match the skirt.

Another gown has the skirt in rose and gray shaded stripes on a white ground, made with plain godets. With this is a black satin lace, and a blouse of white mousseline. Another has a sun skirt of black satin; a figure of the same, with white embroidery on the front, and a blouse of white, barred with yellow.

THE BRIDES OF EASTER. ARE DRESSING IN WHITE MADE GAY BY BEADED TRIMMINGS.

Every Waist Is Decked With Embroidery, Gems and Jeweled Bands.

In French literature the bride is a very beautiful young creature, often with a past which she dreams or wishes for again as the case may be.

In real life she is a bright-eyed girl, and the longing is in the way of gowns. The wedding dresses of the year are entirely different from those of six months back.

You see no more plain white satin dresses. They are not made. And the bride who accidentally comes in possession of one immediately goes to work and trims it with embroidery of her own make, or with some of the beautiful jeweled and hand-embroidered pieces found in the shops, until it is as brilliant and startling in effect as any of the most modern bridal gowns.

BRIDES' TRAINS. The trains this year are not quite so long, but they are a great deal fuller. The back of the skirt is very often laid in a godet, and from there the train falls in a great many round plaits to the bottom of the skirt. It is stiffened in fan shape and falls to the sides and even across the front, completely enveloping the bride. The long, narrow pointed train is not seen at all.

The bridal train is often a stiffened one; it is thickly lined with some material, very often with ermine, and stands out in wonderful style. But the bride's gown looks rich and elegant, even though it may be collar and several yards of lace to match for Lillian Russell. I do this chiefly for love of the work, because lace-making in this country does not pay nearly so well as cleaning.

"You can see we cleaners receive orders from every State in the Union. From the South and the West, even as far away as Portland, Ore., elegant pieces of lace are sent to this city to be cleaned and repaired. Then, too, where ladies have a very old bit of lace which they wish mended, they buy the new piece and send both, that they may be cleaned the exact shade of lace and, of course, they will never allow the old piece to be changed.

"Though all work is done directly under my own eyes, I employ several assistants who understand the work as thoroughly as the average shop girl understands hers, and often when for a daughter to inherit my business, as I know it is a good, safe and profitable one, if they will only take the trouble to learn it. It does not require any great outlay to begin—a few dollars will suffice. Then the washing of lace is simple enough to learn. Water is the best cleanser and sun the best bleacher. Of course, for silk laces, I recommend gasoline, but for others, a thorough dousing in water which has been added some good cleansing fluid is the correct treatment. The trouble in washing laces is almost entirely in the drying and stretching, and in order to do that properly, not only must but experience is required. Naturally, to be able to mend and transfer lace, knowledge of how to make it is required, all of which can easily be learned in a few lessons if the pupil is earnest.

One of these gowns sent home to America was of white poplin, with a little bolero jacket of white chiffon. It was trimmed upon white satin. There was a big collar like effect, front and back; something like a sailor collar, and the pearls were continued on the ruffle around the neck and upon the heavy ruffling that fell over the hand. Two short pointed panels of the pearl embroidery trimmed the skirt. The sleeves were rather peculiar. They

were shirred upon the inside seams and pulled up to give a puff effect. Short gloves could be worn with the dress, or, as the style is here, none at all. The bridal veil was designed especially to go with this gown. It was of the thinnest chiffon, caught at the head with a beautiful ornament, which matched the embroidery upon the dress. Should the bridegroom in this case be so inclined, he can substitute something of his own making in the place of this pearl ornament.

The bridesmaid's dress was made of white tulle, much less brilliant, it may be remarked, than the poplin, and was trimmed with pearl embroidery of plainer design. The pearls were set upon white net, making panels upon the skirt, while straps of the pearl embroidery went over the shoulders. The bridesmaid's dress was short all around, and stood out in very beautiful fashion.

CLOTH WEDDING GOWNS.

You are hardly prepared for cloth wedding dresses, yet I can describe one to you that was certainly the prettiest thing that I have seen this year. It was of a very light weight ladies' cloth, satin-faced, but not any one, even an expert, could tell it from heavy satin in the effect.

This dress was elaborately trimmed with heavy lace, of the kind that looks as though it had been cut in a pattern. It was a kind of point lace, being undoubtedly made with the point of a needle, and yet it was not the Irish point. It was, perhaps, the new Brussels point, which looks so much about. It was very open, so that you could put your fingers through the mesh anywhere. There was the heavy pointed yoke, front and back, and a little bolero that began at the arm-holes and went around the neck and back. It was scarcely visible from the front, and hung most gracefully in the back.

The sleeve puffs had long narrow lace trimming extending over them. The object point in the lace trimming was in the skirt, which was pointed on one side, then carried down to the hem, and so on, around the entire foot of the train.

A TINY VEIL.

The bride was one of those girls who could wear her hair parted, drawn demurely back into a knot, without curl or crimp of any kind. And she chose to have her veil made to fit this plainness. It was rather full at the back, and from there fell down to the bottom of her dress. From the front you saw only a mass of chiffon.

The sleeves were very long, ending at the wrist, and were so tight that they were hooked on the under side after the bride put her hands through the little opening. No gloves were to be worn, and upon the hand there was to be no wedding ring, the golden circlet left there by the groom.

The bridesmaid's dress was of white chiffon over white silk. She wore a little veil of chiffon which fell around her head and was caught over the forehead with small white flowers.

This dressing up of the bridesmaid, with veil and coronet like the bride, is very popular this year and it may be said that both bride and bridesmaid like it. It forms a setting for the bride's too abundant veil and gives the bridesmaid a chance to look pretty also.

The bride was to carry a prayer book, the bridesmaid being the flower bearer.

The maids of honor are small children, who walk in front of the bride wearing flowers or bearing a basket of them, or standing near to assist the bride, if need be. But they are so little that it is well to have an older assistant along to take of "stage fright" on the part of the little ones.

It will be noticed that no mention is made yet of satin gowns. Yet there are to be a great many of them. You can't give satin out. But as cloth is never, many prefer the novelty to the standard.

NOT SO EXPENSIVE.

The expense attending the wedding dress for the Easter bride of 1897 is less than in several years. This is owing to the decrease of lace. Pearl and fancy embroideries are taking the place of the "priceless point," and a panel of jet covered net is much less expensive than the same panel of lace that took the cushion workers years to make.

The small things of the bridal dress are that the bride wears perfectly plain white satin slippers. Her neck is very high. Her hands are uncovered; her gown is stiff and is ruffled underneath, to make it stand out around her feet, and she wears fewer jewels. Her only ornament is a single pin or comb, a star or a brooch, "the gift of the groom."

Modistes are entering complaints against the cloth and satin faced wedding gowns, claiming that they can not charge as much for making as for a satin or heavy silk gown, but that no one except the dress-makers will complain.

Nina Goodwin.

MONEY IN LACE REPAIRING.

An Expert Woman Tells of Possibilities in the Trade.

The extensive business conducted by Mrs. Lewis O'Dell of New York in cleaning, repairing and transferring laces, shows the demand for such work, which can best be performed by women. When seen at her home Mrs. O'Dell spoke quite freely of her success and methods.

"To begin with," she said, "I come from a family of lace makers. My mother's grandfather before me were well known as weavers of fine Irish point. I was born in Youghal, county of Cork, Ireland, which is the place, you will remember, where Sir Walter Raleigh first planned the Irish potato. I was educated in Presentation convent, and there learned to make lace. When 16 years old I won a prize at an exhibition in Paris on an altar, which was afterward bought by a wealthy Catholic lady and presented to Pope Pius IX. Later on I made a cap for Queen Victoria while in the convent, and with my three sisters we were awarded for her majesty, which she gave to the Princess Beatrice. Since coming to this country, something over twenty years, I have made a specialty of cleaning, repairing and transferring laces. However, I still make lace when a good order comes in. As an instance, I made a cap for little Ruth Cleveland, also one for Harry Taylor, the first grandchild of ex-Governor Flower, and am now working on a piece of lace for a lady who is preparing for Lillian Russell. I do this chiefly for love of the work, because lace-making in this country does not pay nearly so well as cleaning.

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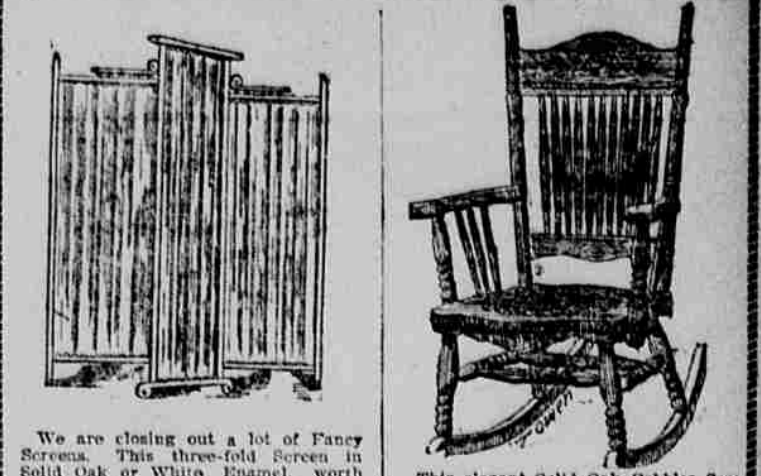
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